



Student(s):

School:

Selection:

Troupe:

Solo \_\_\_ Group \_\_\_ 4

3

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<p><b>Characterization</b> Emotional and physical believability and commitment to character; establishment of mood or setting; strong active objective; consistency and believability</p>	<p>Character is <b>consistently</b> emotionally and physically believable; <b>committed choices of mood or setting</b>; strong and active <b>objective</b>; consistency and believability</p>	<p>Character is <b>frequently</b> emotionally and physically believable; <b>committed choices of mood or setting</b>; strong and active <b>objective</b>; consistency and believability</p>	<p>Character is <b>infrequently</b> emotionally and physically believable; <b>some committed choices of mood or setting</b>; active <b>objective</b>; consistency and believability</p>	<p>Character is <b>rarely</b> emotionally and physically believable; <b>choices of mood or setting are not evident.</b></p>	
<p><b>Comment:</b></p>					
<p><b>Selection</b> Within the emotional and intellectual capacity of the performer; Performer understands the selection</p>	<p>Selection is appropriate for age/style of the dancer. Consistent communication of the of the character motivations. It is clear the performer fully understands the nuances and transitions within the selection.</p>	<p>Selection is appropriate for age/style of the dancer. Mostly consistent communication of the of the character motivations. It is mostly clear the performer fully understands the transitions within the selection.</p>	<p>Selection is somewhat appropriate for age/style of the dancer. There is some communication of the of the character motivations. Some understanding of the selection.</p>	<p>Selection is not appropriate for age/style of the dancer. Character motivations are not communicated effectively. The performer has little understanding of the meaning behind the selection.</p>	
<p><b>Comment:</b></p>					
<p><b>Movement &amp; Dance</b> Poise, use of body and gesture to carry the song. Staging, body position, blocking, use of space. Quality of execution and technique</p>	<p>Movement, gestures and facial expressions <b>consistently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.</p>	<p>Movement, gestures and facial expressions <b>frequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance are <b>varied, purposeful, and reflect</b> the character's emotion and subtext.</p>	<p>Movement, gestures and facial expressions <b>infrequently communicate</b> appropriate character emotions and their meanings; blocking and movement/dance <b>generally reflect</b> the character's emotion and subtext.</p>	<p>Movement, gestures and facial expressions are <b>limited/absent and rarely communicate</b> suitable character emotions; blocking and movement/dance <b>does not reflect</b> the character's emotion. and subtext.</p>	
<p><b>Comment:</b></p>					
<p><b>Overall Presentation</b> Commitment to the scene Focus and concentration Entrant's talent well showcased</p>	<p>Concentration and commitment to moment-to-moment choices are <b>sustained throughout</b>; integration of movement/dancing and acting; <b>talents of the entrant (s) is showcased well.</b></p>	<p>Concentration and commitment to moment-to-moment choices are <b>mostly sustained</b>; integration of movement/dancing, and acting <b>often create a believable character/ relationship</b>; showcases the <b>overall</b> talents of the entrant (s)</p>	<p>Concentration and commitment to moment-to-moment choices are <b>inconsistently sustained</b>; integration of movement/dancing and acting <b>occasionally create a believable character/ relationship</b>; talents are <b>demonstrated</b></p>	<p>Concentration and commitment to moment-to-moment choices are <b>limited or absent</b>; movement/ dancing, and acting are <b>rarely integrated to create a believable character</b>; talents are <b>not well showcased</b></p>	

Comment:

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 16-14)</small>	<b>3   Excellent</b> <small>(Score of 13-11)</small>	<b>2   Good</b> <small>(Score of 10-7)</small>	<b>1   Fair</b> <small>(Score of 6-4)</small>	<b>TOTAL SCORE</b>
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\_\_\_\_\_  
Judge's name (please print)

\_\_\_\_\_  
Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing issue: ( \_\_\_\_\_ mm \_\_\_\_\_ ss)
- Rule violation: \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_
- Other comments:

Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, H:Pr6.1.I.a

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

For additional standards resources visit: [www.schooltheatre.org/advocacy/standardsresources](http://www.schooltheatre.org/advocacy/standardsresources)

Optional aligned state standards: \_\_\_\_\_

State standards website: \_\_\_\_\_